# The EDISON KINETOGRAM

VOL. 5 London Edition

TRADE MARK Thomas A Edison

July 1, 1912 No. 6

SCENE FROM

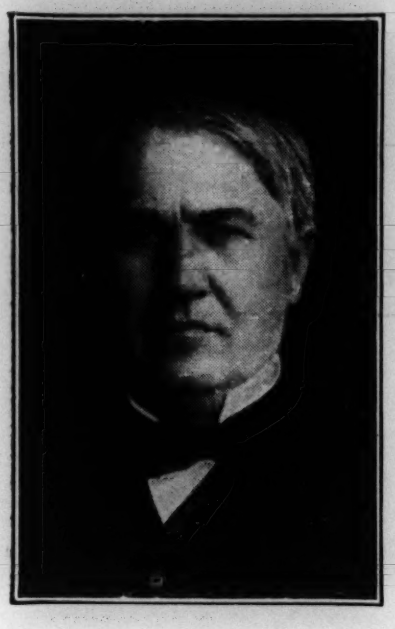
## THE SPANISH CAVALIER

FILM No. 7013

Released July 17th, 1912

# EDISON FILMS TO BE RELEASED on July 17, 20, 24, 27 & 31, 1912

Vol. 5 JULY 1, 1912 No. 6



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

# Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes. *Published by* THE EDISON MANUFACTURING Co., Ltd. City Offices: 25, Clerkenwell Road, London, E.C., & Edison Works, Willesden Junction, London, N.W.

## EDISON FILMS

**Released between July 15th and 31st, 1912.**

"THE Spanish Cavalier" is a drama which found its suggestion in the famous song of that name, receiving its local colour in the beauty of Bermuda's scenery.

"The Dumb Wooing" is a comedy in which three young men sue silently for the hand of charming Mary Fuller—one man solves the problem most satisfactorily.

"Dream Dances," depicting a series of fairy-like dances by a five year old artiste, will prove of unusual interest. The beauty and propriety of the settings lend enchantment to this novel and most picturesque performance.

The political atmosphere in "The Insurgent Senator" has been so carefully preserved that one feels himself a part of the actual action. It can be counted as an instant success.

"How Patrick's Eyes Were Opened" is a comedy featuring a new invention which enables one to see the person who is talking at the other end of a telephone.

Our scenic film, showing Central Park, New York, U.S.A., is of the highest photographic quality, and will unquestionably prove of great interest in every part of the country.

In "The Little Woollen Shoe," Edna May Weick plays a part which will captivate her audience, as her acting has always done.

In "Blinks and Jinks" we offer an extremely laughable comedy of a most uproarious style.

The five remaining releases in this issue are well worthy of Exhibitors special attention.

**Edison Release Days: Every Wednesday and Saturday**

# EDISON FILMS

*To be released on* **July 17th, 20th, 24th, 27th & 31st, 1912**

## The Spanish Cavalier

**DRAMATIC—RELEASED JULY 17th, 1912**

**Film No. 7013** **Copyrighted, April, 1912** **Code, Vormast** **Approx. Length, 1000 feet**

**CAST OF CHARACTERS**

THE SPANISH CAVALIER ..... BENJAMIN F. WILSON
THE SENORITA ..... LAURA SAWYER
HER MAID ..... JESSIE McALLISTER
A NOBLEMAN OF HIGH DEGREE ..... JAMES GORDON
THE PRIEST ..... CHARLES SUTTON
THE SORCERESS ..... ETHEL JEWETT
Soldiers and Members of the Spanish Inquisition

IN the year 1400 the whole of Castillian Spain was suffering from the deep wounds that the Spanish Inquisition was inflicting upon the body of her best society, where every nobleman was afraid of his peons and the peons were fearful of their master and all were frightened at the prospect of falling into the awful grasp of the Inquisition, perhaps to be tortured on the rack or become a victim of the fiery stake. It is with this period that the latest Edison picture deals and into which has been woven an intensely dramatic tale of love, hate and revenge, mingled with self-sacrifice and martyrdom.

The story deals with the love of a Spanish Cavalier for a wealthy senorita of noble birth. Across the pathway of these two moves the shadow of the Inquisition with all the cruelty and ignorant conception of misguided Christianity. This noble Castillian senorita is also wooed by one of the members of the Inquisition whose suit is favoured by her father. But the fair maid refuses this dazzling offer of marriage and spurns the all-powerful master of the Inquisition. Revenge soon takes the place of love within his breast, and his hired spies are set to work to watch the lady. Soon this fair daughter of Spain finds her maid arrested, and through torture forced to accuse her mistress of the crime of heresy, which is brought about while her brave cavalier is away to the war. The daughter is arrested at the home of the good priest and brought for trial before the Inquisition. She is condemned.

The good priest brings the news of her plight to the cavalier, and together they manage her escape, but not before the priest has sacrificed his life for the sake of the two lovers.

This picture is intensely dramatic and splendidly staged in the picturesque scenery of Bermuda.

**Posters for this subject will be issued.**

# The Dumb Wooing

**By Bannister Merwin**

**COMEDY—RELEASED JULY 17th, 1912**

**Film No. 7018** **Copyrighted, April, 1912** **Code, Vormelijk** **Approx. Length, 1000 feet**

**CAST OF CHARACTERS**

A GIRL.....MARY FULLER
HER FATHER.....CHARLES OGLE
A GENTLEMAN with an impediment in his speech.....BARRY O'MOORE
A GENTLEMAN with a nervous affliction.....YALE BENNER
A REAL MAN.....MARC McDERMOTT

WOOING by sign language is the feature of this particularly interesting comedy. Phyllis Boggs is courted by two suitors, the stuttering Mr. Carter and Mr. Johnson, who has a very disturbing mannerism. Colonel Boggs, her father, is of the opinion that worthy men's affections are being trifled with, and orders her to choose between them, emphatically forbidding her to entertain both. Between the stuttering of one and the funny mannerism of the other, Phyllis is not inclined to choose either. While Colonel Boggs is puzzling out some means of bringing matters to an issue, Phyllis, unbeknown to her father, becomes acquainted with a masterful fellow, Mr Graham. They are attracted to each other immediately, and a love affair results.

The Colonel, under the impression that Phyllis is still in love with stuttering Carter or mannerism Johnson, summons them to his library and lays his plan before them in the hope that Phyllis will show her preference for one or the other. In order to win his daughter they must each in turn make their declaration of love to her without uttering a single word. In the drawing room adjoining the library Phyllis by chance overhears her father's plan and immediately telephones Mr. Graham, the hero of her dreams, that his proposal of marriage will now be accepted, providing he present himself at once and feigns dumbness.

Returning to the drawing room, she finds Carter, who falls on his knees before her, frantically gesticulating in an attempt to convey his love. She drags him behind the screen to wait for his answer. Seemingly the coast is clear for Johnson, who enters boldly and makes a most laughable pantomimic proposal for her hand, but he, too, is hustled behind the screen. The masterful Mr. Graham now arrives, takes Phyllis into his arms, and without a word plants a resounding kiss upon her lips as a token of his sincere desire for her heart and hand. The loud kiss brings her father upon the scene, who, after receiving due explanations in the sign language, approves of his daughter's choice, much to the discomfort and consternation of Carter and Johnson, who make a hasty and extremely laughable exit.

**Posters for this subject will be issued.**

# Dream Dances

**Performed by Virginia Myers**
**Five years of age**

**SPECIAL DESCRIPTIVE—RELEASED JULY 20th, 1912**

**Film No. 7020** **Copyrighted, April, 1912** **Code, Vormia** **Approx. Length, 400 feet**

WHEN the world's famous dancer, Ruth St. Denis, saw this child she is said to have seen in her wonderful dancing a simplicity of art and grace that she herself had always striven for but had never attained in the same measure. Those who see this reproduction of the beautiful movements of this untrained baby genius will probably agree with her that they possess something that little of the world's art can boast.

Every mother and every child—not to mention the fathers—in the audience will love this little artiste with her beautiful supple baby figure and winsome smile.

The dances are separated into different groups with appropriate scenic backgrounds, and the whole picture will prove a delight to the eye and a pleasant memory to every spectator.

Each dance is prefaced by a subtitle suggesting the style of music which, if played by the accompanist, will add greatly to the attractiveness of the film.

**Posters for this subject will be issued.**

## Is He Eligible ?

This is an amusing and cleverly unfolded little story, at times quite sharply satirical. It has been admirably arranged and produced, the interest being well maintained till the end. In many ways, indeed, it is quite an exceptionally good film comedy. Miss Mary Fuller as the private detective, who falls in love with the man whose circumstances she is investigating, is entirely charming. She is both a pretty girl and a clever artist, which is by no means too usual a combination. Also good is Miss Susanne Willis as the mother of the "Young Lady of Fashion." It is a rather horrid part to have to play—a vulgar, snobbish, would-be society woman, who employs detectives to discover the means and position of her daughter's lover—and it is a credit to her art that she does not flinch from being as unpleasant as possible. Her submissive husband, who, having provided the household with cash, is content to take a dutiful back seat, is cleverly played by Mr. William Wadsworth. The film is admirably staged so far as circumstances demand. Altogether, it should prove a decided success.—*Bioscope.*

# Uncle Hiram's List

**COMEDY—RELEASED JULY 20th, 1912**

**Film No. 6941** **Copyrighted, December, 1911** **Code, Vorgedacht** **Approx. Length, 1000 feet**

**CAST OF CHARACTERS**

UNCLE HIRAM ..... WILLIAM WEST
JIMMIE LONG ..... YALE BOSS
HIS MOTHER ..... MRS. WALLACE ERSKINE
HIS SISTER ..... MARION BROOKS
HIS LITTLE SWEETHEART ..... LEONIE FLUGRATH
LARS OLESEN ..... CHARLES OGLE
SETH JONES ..... ROBERT BROWER
SAMANTHY JONES ..... ALICE WASHBURN
JEREMIAH BROWN, a shopkeeper ..... RICHARD NEIL
THE DOCTOR ..... JAMES GORDON

UNCLE HIRAM is the oldest resident of the village, and has appointed himself public censor. To this end he institutes the "black list," to which he adds from day to day the names of those who trespass beyond his ideas of the lines of proper decorum.

One day Jimmie Long is playing marbles when a boy considerably older attempts to take them from him. Jimmie resents this, and in the fight that follows he lays his opponent low by striking him with a club. Uncle Hiram, seeing this, though not knowing the cause, puts Jimmie on the "black list" as a coward. All pleas are in vain, and when his sweetheart scorns him Jimmie is heartbroken. He can't eat, and at night his bed is surrounded by goblins who jeer at him in fiendish glee for being a coward. Jimmie resolves to redeem his good name, and to this end proceeds to lick most of the boys in the village. But Uncle Hiram refuses to erase his name. Jimmie rescues a puppy which a man is about to drown. Again Uncle Hiram refuses. Finally Jimmie is passing Jones' barn when some boys rush out, telling him the barn is afire and that one of their number was unable to escape. Jimmie goes into the burning barn, finds the boy, but is unable to drag him out, and is also overcome. He is rescued in the nick of time and carried home, seriously burned. Through all his pain he has but one thought—he must see Uncle Hiram. Uncle Hiram is brought from the fire, where he is directing the volunteer department, to Jimmie's bedside, and Jimmie repeats his plea to have his name erased. This time Uncle Hiram relents, and not only takes Jimmie's name from the "black list," but adds it to the list of heroes, such as George Washington and Abraham Lincoln. With a smile of satisfaction Jimmie sinks back on his pillow.

**Posters for this subject will be issued.**

# The Insurgent Senator

**By Bannister Merwin**

**DRAMATIC—RELEASED JULY 20th, 1912**

**Film No. 7017** **Copyrighted, April, 1912** **Code, Vormeinung** **Approx. Length, 1000 feet**

**CAST OF CHARACTERS**

FRANK KENWICK, "from the backwoods" ..... AUGUSTUS PHILLIPS
JOHN HEENAN, the party leader ..... CHARLES OGLE
HIS DAUGHTER ..... MARY FULLER
E. C. BRADY, a financier ..... MARC McDERMOTT
Senators and others interested in the passage of Heenan's Bill

THIS is one of those timely stories of contemporary life which the Edison forces seem to handle exceptionally well. It is played with a splendid directness that carries the spectator with it.

A young senator from "the back woods" finds himself opposed to the methods of the leader and his particular henchmen in the matter of a certain bill which is being put through in the interest of a group of financiers. Finding him difficult to deal with, they offer him "a slice of it" and find that they have only made matters worse. The leader then tries the social bait, inviting him to his own home, introducing him to his daughter, wife and friends. Of course, he promptly falls in love with the beautiful daughter, but even with this subtle influence they are unable to win him to their way of thinking.

As a last resort they draft a supposititious letter charging the girl's father with treachery and revenge in case the bill fails to pass. The leader takes care to leave this letter where his daughter will find it, and feeling that her father's honour is at stake, she at once goes to the young senator's office to plead with him not to make his speech against the bill. She uses her womanly arts to such effect that he several times wavers in his determination, but his honour is stronger even than his love She finally seizes his manuscript and tears it up before him. Realizing then what her object has been, he takes her in his arms, kisses her roughly, and dashes out of the room to arrive at the Senate Chamber just in time to make his speech from memory.

The girl is shocked and stunned for a moment, and then begins to realize the kind of man she has been dealing with. When he returns he finds her still in his office, his manuscript partly put together again, and when the defeated leader comes to reckon with him and finds his daughter there he learns that she has chosen the better man of the two. Understanding that the young senator holds not only his honour but his reputation in his daughter's eyes, he admits his defeat and leaves the young people together.

**Posters for this subject will be issued.**

# A Tenacious Solicitor

**COMEDY—RELEASED JULY 24th, 1912**

**Film No. 7023** **Copyrighted, April, 1912** **Code, Vormijzer** **Approx. Length, 1000 feet**

**CAST OF CHARACTERS**

MICHAEL FLANNIGAN ..... EDWARD O'CONNOR
PRESIDENT OF THE ROYAL INSURANCE COMPANY ..... ROBERT BROWER
MR. WEISER BUD ..... WILLIAM WADSWORTH
HIS FIANCÉ ..... MRS. C. JAY WILLIAMS

"A GOOD position to the man who can make good" was the luring want advertisement that prompted Michael Flannigan, a needy individual, to make an application. He is informed by the President of the Royal Insurance Company that the job is his, provided he can land Weiser Bud, the Pink Ribbon brewer, for a ten thousand dollar policy.

With the utmost confidence he presents himself at the brewer's private office and is promptly kicked out for intruding. This, however, does not discourage Michael, for he waits outside until the brewer appears, and follows him about like a faithful dog, imploring him to sign the policy. While Mr. Weiser Bud is crossing the street a passing automobile almost runs him down, and, quick as a flash, Michael is at his side with an earnest solicitation to sign the policy now. Weiser Bud scorns his offer and hurries away with Michael hot on his trail. Passing a building in the course of erection, the brewer walks under a ladder and is greeted by a shower of falling mortar and bricks. Again Michael is on the spot with the accident policy. The brewer in his anxiety to evade the pursuing Michael carelessly steps into an open cellar door. "Good-bye" for a moment. Passers-by have him taken home in a cab, whence the tenacious Michael follows him, and with the patience of Job sits on the brewer's doorstep awaiting his reappearance. A few hours later the brewer takes a drive in his automobile with the persistent Michael clinging to the rear of the machine. On the road the car becomes unmanageable, and the clinging Michael is precipitated to the ground. Then the car tries to climb a tree, but fails, and poor Weiser Bud takes an aerial flight and lands in a heap in a mud puddle. The ambulance soon arrives to remove him, but the undaunted Michael is soon on his track. At the hospital Michael again presents the policy, and finally gets the signature of a sadder "Bud Weiser" man, and thus covers himself with the glory necessary to become a full fledged solicitor.

**Posters for this subject will be issued.**

# Church and Country

**An Episode of the Winter at Valley Forge, U.S.A.**

**DRAMATIC—RELEASED JULY 24th, 1912**

**Film No. 7015** **Copyrighted, April, 1912** **Code, Vormbreker** **Approx. Length, 1000 feet**

**CAST OF CHARACTERS**

A YOUNG MINISTER ..... ROBERT CONNESS
HIS SWEETHEART ..... NANCY AVRIL
HER FATHER ..... WILLIAM KITTS
A SPY ..... CHARLES M. SEAY
GEORGE WASHINGTON ..... CHARLES OGLE
Soldiers of the British and Continental Armies

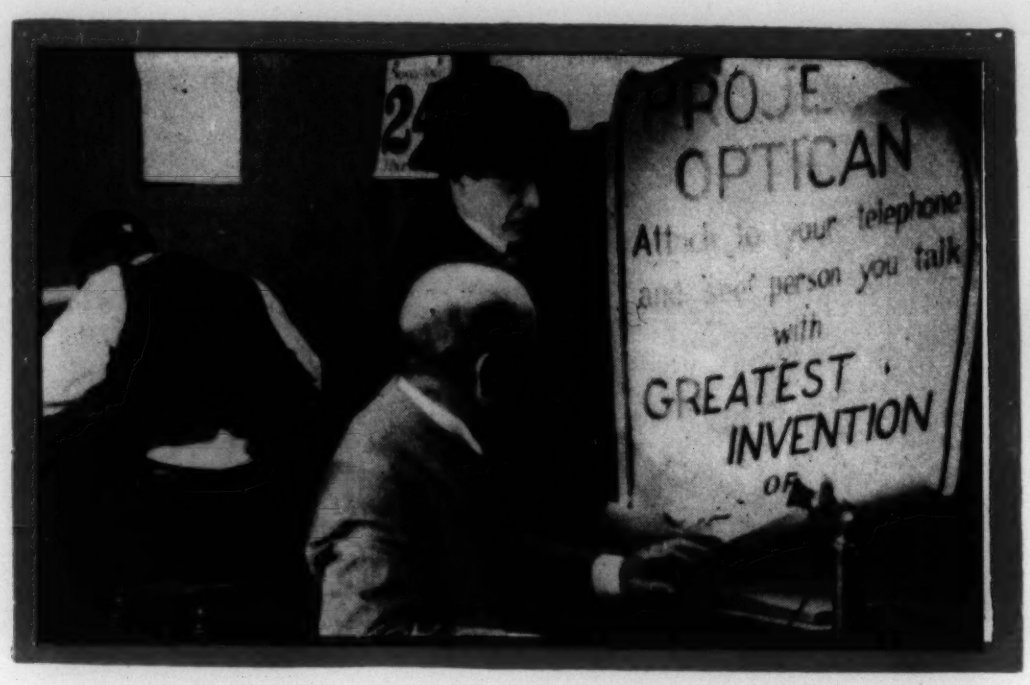
THE story concerns itself with the change of heart of a young preacher, whose love of Liberty is none the less strong because he feels that the cloth he wears precludes his active participation in the war or even his preaching violence to his congregation. Even the girl he loves turns her back upon him because he refuses to take the offered sword and fight for his country's freedom. And then the girl chances upon a plot for the capture of General Washington by the British forces, when he shall leave Valley Forge practically unaccompanied, for a short journey into York.

Slipping out of her father's tavern, she looks about for a horse so that she may warn Washington. The young minister happens to be passing by and of course feels that it is a man's work, and, remounting his horse, dashes off across the country for the long ride to Valley Forge. He barely escapes death at the hands of a British sentry whom he passes on the road and loses his way, but finally arrives at Valley Forge to find that Washington had already started. Frantically he remounts his horse, although completely exhausted, and dashes off after the leader of the American Army. And then we see a squad of British soldiers waiting in ambush for Washington's arrival and just before Washington reaches them the young minister catches up with him in time to turn the General about and prevent his capture.

At Valley Forge that night he sees Washington, apparently warming his hands over a camp fire, but really offering up a prayer for the cause of the Colonies, and the young minister's eyes are opened. He sees that it is a righteous cause that Washington is both fighting and praying for.

He returns to his congregation and in a splendidly dramatic scene urges them to take up arms and fight for Freedom, closing his discourse by tearing open his ministerial robes and disclosing the full uniform of a Continental soldier. He calls for recruits, who are immediately forthcoming. Of course, the girl forgives him for any delay, now that he has become a hero.

**Posters for this subject will be issued.**




# How Patrick's Eyes Were Opened

**COMEDY—RELEASED JULY 27th, 1912**

**Film No. 7021** **Copyrighted, April, 1912** **Code, Vormerken** **Approx. Length, 600 feet**

**CAST OF CHARACTERS**

PATRICK ..... EDWARD O'CONNOR
THE BEAUTY ..... ALICE WASHBURN
MIKE ..... GEORGE ROBINSON
A SALESMAN ..... HARRY BEAUMONT

ALL the imaginations of the great French writer, Jules Verne, were not in vain, for modern inventors have made most of them a reality.

What Patrick saw through the 'phone in this instance was made possible by an imaginary invention of the author; but according to a recent news item such an instrument has been really invented. So truth is in reality stranger than fiction.

Patrick Connolly, a wealthy contractor, sees a charming beauty in the street who attracts him. At a ball soon afterwards he has the pleasure of meeting her. He becomes very much enamoured of the lady. Pat has a friend who is a "card sharper," and in a place of refreshment they happen to meet and Pat catches him cheating. Pat's dislike for his friend is very apparent, and while he is walking in the street with his new found sweetheart, Mike presents himself and forces an introduction, much to Pat's disgust.

Then a salesman comes into Pat's office offering for sale a "projecto-optican," an instrument that can be attached to the 'phone and enable you to see the person with whom you are conversing. Pat shows that he has not much faith in it, but when the salesman asks if he has a lady love he beams with delight and confesses. The salesman attaches the instrument for demonstration. Pat calls up his sweetheart and the demonstration proves successful, for there Pat discovers his rival. In deep regret he buys the invention that he may watch further developments. However, it is to his ultimate advantage, as he finds out that his fair one is false in more ways than one, and by a "card sharp" trick of Mike's, Pat finds an easy way to bow gracefully out.

Altogether the film makes a bright and novel comedy.

# The Boss of Lumber Camp No. 4

**DRAMATIC—RELEASED JULY 27th, 1912**

**Film No. 7019** **Copyrighted, April, 1912** **Code, Vormerk** **Approx. Length, 985 feet**

**CAST OF CHARACTERS**

JAMES WARNER, a large lumber owner ..... BIGELOW COOPER
FLO, his daughter ..... MIRIAM NESBITT
WILLIS, his son ..... HAROLD M. SHAW
ROBERT FOSTER, boss of the lumber camp ..... GEORGE LESSEY

JAMES WARNER is much chagrined at his son Willis' accumulation of bad habits and disinclination to work. In order to brace him up he puts him to work as timekeeper in one of his winter logging camps. Willis does not take kindly to the rough life and spends most of his time drinking and gambling with the men.

Bob Foster, a college man, working to raise funds to finish his course, is in charge of the camp. He takes a kindly interest in Willis and tries in vain to keep him out of mischief.

Willis' sister, Florence, thinking to cheer him up in his exile, decides to visit him in camp. Here she meets Bob Foster and a mutual attachment is soon evident. Left to his own devices Willis continues his drinking and gambling. One day being a particularly heavy loser, he resorts to cheating and is caught. The men are furious and bent on giving him a coat of tar and feathers, but Bob manages to get him out of their clutches and hold them at bay while Willis makes his escape. Willis rushes to his cabin where he tells Florence of his danger. There is little time for action, for the men, having thrust Bob aside, are making their way to the cabin, bent on revenge. Bob, however, manages to arrive ahead of them and taking his stand in front of the cabin holds them off. Inside the cabin, Florence hides Willis in the loft and slipping into men's clothes makes her escape through the back window. Her plan of leading the men from Willis' hiding place is successful, for as soon as they catch sight of her, they give chase thinking she is Willis.

Bob enters the cabin and learning from Willis that it is really Florence the men are chasing starts out to head her off. Florence has made her way to the hill road where by the aid of skies, she is rapidly leaving the men behind when she is confronted by Bob, who catches her. The men, coming up, realize that they have been outwitted and that Willis is beyond reach and make the best of the situation. Florence and Bob soon come to the conclusion that they love each other, and with her father's sanction there is no obstacle to their ultimate happiness.

**Posters for this subject will be issued.**

# A Winter Visit to Central Park, N.Y. City, U.S.A.

**SCENIC—RELEASED JULY 27th, 1912**

**Film No. 7025** **Copyrighted, April, 1912** **Code, Vormittag** **Approx. Length, 640 feet**

CENTRAL PARK, New York City, U.S.A., is considered by travellers who have been the world over to be one of the most beautiful city parks in all the world, only one or two being larger. It is looked upon by the average American as a sort of National institution, therefore, all the pride and interest are not concentrated in New York City alone. To those privileged persons who have seen it many of the sights will be familiar, but they will be especially interesting to those who have not been through its vast extent.

A rural gentleman and his pretty nieces add a human interest to its scenic attractiveness as we follow them through this beautiful park.

At the Fifth Avenue entrance, the first thing they see is the magnificent statue of General Sherman by the great sculptor Augustus Saint Gaudens. Then they stroll up the East Drive to the menagerie. We follow them to the different paddocks where we find hoofed animals from all over the world. A star among them is "Toby," the largest buffalo in captivity. Next come the Metropolitan Museum of Art, the Museum of Natural History, and the great obelisk popularly known as "Cleopatra's Needle," erected by order of Thotmes III., 1585 B.C., at Heliopolis, and taken to America in 1879 from Alexandria, Egypt. The panorama of the frozen reservoir and boys playing hockey on the Mall prove attractive sights. Block House Number One is of especial historic interest, as it was erected in 1812 for the defence of the city, and it is one of a number that were built by its citizens. The picture closes with two really remarkable scenes of the frozen lake and the merry skaters.

**Unprecedented demand, unbounded admiration, is the verdict on our PICTURE POST CARDS of the EDISON PHOTO-PLAY ARTISTES. Have you forwarded your order yet? You had better do so TO-DAY, as the edition printed is quickly becoming exhausted.**

**See page 19 for full particulars.**

# The Little Woollen Shoe

**By Bannister Merwin**

**DRAMATIC – RELEASED JULY 31st, 1912**

**Film No. 7022** **Copyrighted, April, 1912** **Code, Vormiano** **Approx. Length, 990 feet**

**CAST OF CHARACTERS**

BURTON PRENTICE..... MARC McDERMOTT
HIS WIFE..... MARY FULLER
THEIR LITTLE GIRL..... EDNA MAY WEICK
A YOUNG MAN OF MEANS..... BARRY O'MOORE
HIS MOTHER..... MRS. WALLACE ERSKINE
HER COMPANION..... ELIZABETH MILLER

A TREMENDOUSLY appealing heart story, played with convincing simplicity and sweetness.

The first scene shows us a little family brought to the verge of despair by the drunkenness of the young father. He has lost his hold upon respectability, and we see him take the last few pennies from his wife to satisfy his craving. When he has gone she resolves that their child shall not suffer from his habit, and wrapping the baby up takes it out. One of its little worsted socks drops unnoticed to the floor. Passing along a decent street she picks out a house that looks attractive and lays the baby upon the steps. An automobile turns the corner, and she, fearing discovery, runs away. The youth in the automobile sees her, and understanding the situation, picks up the baby and tries to follow the mother, but he misses her in the turnings, and, at a loss what to do, takes the baby to his own handsome home, where it is received by his mother as a new member of their little family.

Years pass, and the child's father, who has been restored to himself by the shock of losing the little one, has become a prosperous business man. But even the detectives he has employed have failed to find any trace of the child. One day his automobile breaks down near a pretty suburban residence, and the young man of the previous scene, passing in his pony cart, invites the man and his wife to drive up to the house while the automobile is being repaired, and rest there out of the cold. A children's party is in progress, and "Hunt the Slipper" is the game. And the baby, now grown, brings her own little worsted sock for use in the game. At this instant the parents enter. They do not know the child, but the little worsted sock is unmistakable. Explanations follow, and the reunited family closes the little drama.

**Posters for this subject will be issued.**

# The Butler and the Maid

**COMEDY—RELEASED JULY 31st, 1912**

**Film No. 7026** **Copyrighted, April, 1912** **Code, Vormkracht** **Approx. Length, 360 feet**

**CAST OF CHARACTERS**

THE BUTLER..... HARRY BEAUMONT
THE MAID..... JEANIE MacPHERSON
"FLORA," a statue..... VIOLA FLUGRATH

EVERY human being has probably travelled through the land of dreams, and that land is peopled with the strangest characters and the most untoward incidents. Why we dream, the wisest sages have been unable to tell us.

Jennie, a coquettish housemaid, flirts with the grocer's boy, and thereby incites the jealousy of her sweetheart, Frank, the butler. They have a little tiff, and it is finally ended by the maid saying that it is a woman's prerogative to do a little harmless flirting.

Frank goes to his station in the hall, and, in his anger, tells the marble statue that is a part of the furnishings of the handsome home, that his sweetheart is as cold as the stone of which it is made. He quiets down, and as he is not very busy, soon becomes drowsy, and dreams that the statue comes to life and goes with him to a ball.

While they are walking along the street, a policeman meets them, and questions Frank. He gets frightened, they run, and as they rush back into the hall the statue falls and breaks into a thousand pieces. His sweetheart comes down the steps and wakes him up and tells him to answer the bell.

Frank's surprise at seeing the statue whole is plainly shown, and his delight that it has all been a dream causes him to make up with his sweetheart.

The interest of the story lies not only in its plot but in the clever handling of the statue in the butler's dream.

**The demand for our LOBBY DISPLAY FRAMES is still as great as ever, and we are constantly receiving highly complimentary letters from Exhibitors in praise of them. Do not hesitate, but send us your order NOW, and thus prevent disappointment, as we have only a few left, and must fill all future orders in strict rotation.**

**See page 19 for full particulars.**

# Blinks and Jinks, Attorneys-at-Law

**COMEDY—RELEASED JULY 31st, 1912**

**Film No. 7028** **Copyrighted, May, 1912** **Code, Vormleer** **Approx. Length, 1000 feet**

**CAST OF CHARACTERS**

RUFUS HANKS..... WILLIAM WEST
CYRIL BROWN..... ROBERT BROWER
BLINKS..... YALE BENNER
JINKS..... WALTER EDWIN
THE JUDGE..... CHARLES OGLE
CLERK OF THE COURT..... BIGELOW COOPER

WHILE trying to pass each other on a narrow country road, a banker's automobile and a farmer's wagon collide. In the mix-up, the farmer's rear wheel is wrenched off. Both men are considerably angered, each placing the blame on the other. Finally, the automobilist offers to settle the damages for twenty dollars, but the farmer promptly refuses, demanding sixty dollars. The stubbornness of both men leaves the matter unsettled. A few days later the farmer goes to the village to seek legal aid in recovering damages. Blinks, a trick lawyer, advises him to bring suit for sixty dollars, which he does. The automobilist is duly summoned to appear in court, and he, too, engages a lawyer by the name of Jinks, also a trickster. Lawyers Blinks and Jinks, by the way, have adjoining offices, and are in collusion.

On the day set for the trial no little amusement is caused in the court-room by the attitude of Blinks and Jinks, who, on behalf of their respective clients, attack each other in a most ferocious manner. The case is finally decided in favour of the plaintiff, and the automobilist is ordered to pay the farmer sixty dollars. The farmer and his friends are quite happy over this legal victory, and leave the court-room in high spirits, while the lawyers go home to have a good laugh. The next day the automobilist appears in Lawyer Blinks' office, where he reluctantly pays the farmer sixty dollars and departs. For a moment there is joy, but only for a moment, for when the lawyer presents his bill of sixty dollars for professional services rendered, the poor farmer nearly collapses, and departs in great anger.

Blinks now calls in Jinks from the adjoining office to divide the sixty dollars. At the same moment the automobilist enters Jinks' office, and hearing the collusive lawyers' conversation in the next room, calls in the farmer, who happens to be in the hallway. Together they look through the partly open connecting door, and are amazed to see the two opposing lawyers on the most friendly terms, dividing the sixty dollars between them.

**Posters for this subject will be issued.**

## The Educative Picture Play

### Edison's "Spanish Cavalier."

Among the many virtues of the cinematograph, one of the greatest, it is everywhere admitted, is its power for education. In this respect the moving picture is quite unique. Education by cinematography is no narrow phrase, confining the bioscope's capabilities for instructiveness to the avowedly didactic scientific or industrial picture; it refers to the art as a whole. No one has more aptly summed up the position than the individual—whoever he may be—who first described the picture show as an entertainment which combined "Amusement with Instruction." The picture show, besides being a Palace of Pleasure, is also a Treasure-house of Knowledge. The reason for this extraordinary superiority over any other form of amusement is, of course, the nature of the cinema's entertainment. At every other kind of theatre the programme will be first-rate, or second-rate, or third-rate, according to its locality and according to the competence of the companies which visit it; sometimes it will provide melodramas, sometimes comedy, sometimes farce, and sometimes a limited sort of variety—but outside these stereotyped lines it has very little scope. The Cinematograph Theatre, on the other hand, can always give a programme of the very highest order, irrespective of place or local conditions, because it can accommodate the world's greatest players as readily as the most obscure, and can present a gorgeous spectacle no less easily than a drawing-room comedy.

Of course, one cannot say of every film that it is educative; the sole object of many is amusement, pure and simple. At the same time, there is a very large number of pictures, which, while not classified generally as educational, are often more truly instructive than many whose didactic aims are declared. There is one firm whose work in this respect strikes one as being exceptionally splendid—the Edison Company. There is almost always something to be learned from an Edison film, notwithstanding the fact that it is, in addition, a very fine drama or an amusing comedy.

One is especially reminded of the truth of this reflection on seeing a recent Edison production, "The Spanish Cavalier." This picture is not only an enthralling little drama, but also a valuable "historical impression." Its plot is laid in Spain at the commencement of the fifteenth century, and one would have to go far to receive a more vivid idea of the manners and appearances of that interesting epoch. In spite of its real historical value, however, there is nothing oppressively scholastic about the play: it is simply a charming and romantic story, whose appeal is not identified with any particular age, set against an historical background.

To leave the educational side and to turn to the artistic, "The Spanish Cavalier" is really a very excellent drama, played out amidst charming natural scenery, or, where artificial staging is necessitated, carefully and effectively staged. Such pictures as the mediæval balcony and the open, windy heath will linger long in the memory; they are quite exquisite. There is another very delightful scene in a little monastery chapel, where the lovers are married—reminiscent of Romeo and Juliet's nuptials—though the ceremony might have been enacted towards the altar instead of towards the camera. The scene outside the witch's dwelling is admirably arranged, especially effective being the means by which the lover is shown an image of his distant lady tormented by the attentions of a rival. . . . .

"The Spanish Cavalier" is well acted in every case, perhaps the most notable performance being that of Miss Laura Sawyer as the Senorita. Mr. Charles Sutton as the Priest is also excellent. He makes the scene of his sacrifice, where he bars the door with his naked arms thrust into the bolt sockets in order that the lovers may escape, both thrilling and pathetic.—*Bioscope.*

## Edna May Weick

This charming little girl is 6 years old. All her picture experience has been with the Edison Company, and she takes a thorough enjoyment in the work, if one may apply that term to her happy performances. She is so naturally at home in whatever she is given to do, and so entirely unconscious of her surroundings, that she enters spontaneously and unaffectedly into the spirit of every play. She has many admirers in the motion picture theatres, and it is not at all unusual to hear a murmur of satisfaction go through the house when her sweet little face appears on the screen.

## Advertising Synopses for Edison Releases in this Issue.

### "The Spanish Cavalier"

A story of love, revenge and self-sacrifice in the beginning of the fifteenth century, and dealing with the dreaded Spanish Inquisition. Beautiful pictorially this makes a big feature subject.

### "The Dumb Wooing."

*By Bannister Merwin.*

How a resolute wooer won the heart of a charming girl while her other two admirers were struggling with a situation that prevented them from speaking their heart's desire. A fresh comedy sparkling with humour.

### "Dream Dances."

*Performed by Virginia Myers. Five years of age.*

Ruth St. Denis said of this child that she was all that she herself had hoped to be. The utter unconsciousness of the little artist and her grace combine to make this film an artistic novelty.

### "Uncle Hiram's List."

A tale of a country village with many different types. Uncle Hiram, the village censor, kept a "Black List" on which he inscribed the names of all guilty of meanness. How Jimmie got on and how he got taken off forms the plot.

### "The Insurgent Senator."

*By Bannister Merwin.*

A story of politics and love. The theme is timely and vital, while the settings, and in fact the whole atmosphere, are wonderfully real.

### "A Tenacious Solicitor."

This comedy, a concoction of rapid and unexpected situations, depicts the persistence of an insurance agent in landing Weiser Bud, a wealthy brewer, with an accident insurance policy. After many mishaps Weiser Bud signs and the agent gets a good job from the insurance company. A certain laugh producer.

### "Church and Country."

*An episode of the Winter at Valley Forge, U.S.A.*

This drama portrays how Washington's prayers at Valley Forge effect the sentiments of a clergyman, who thrills his congregation with patriotism. As a result a daughter of the Revolution unfurls her heart to him.

### "How Patrick's Eyes Were Opened."

Pat invested in an apparatus enabling him to see through the telephone while conversing. Calling his sweetheart, it revealed the fact that he had a rival. Phoning latter, the second look prevented him from leaping into a matrimonial disappointment, and, in glee, he encouraged the courtship of his rival.

### "The Boss of Lumber Camp No. 4."

A thrilling drama played in the lumbering regions of the North of America. The owner's son being sent for his health, goes through drink to gambling, and finally cheating. Caught in the act he escapes through the strategy of his sister and the camp boss. A heart interest between the boss and sister ends the story.

### "A Winter Visit to Central Park, New York City, U.S.A"

A scenic picture showing many views of general interest. Scenes of the animals, the buildings, the highways, the reservoir and of the frozen lakes, ringing with the skates of the merry skaters, all add in making this a delightful film.

### "The Little Woollen Shoe."

*By Bannister Merwin.*

How a baby's boot proved the identity of a child to its father and mother after years of fruitless search. Intensely dramatic in places and appealing all the way through.

### "The Butler and the Maid."

This light comedy tells of a slumberland romance between a butler and a beautiful marble statue. In fancy he loved but lost when his marble love tripped and lay in fragments on the floor. Awakened by his sweetheart, the housemaid, he assures her of his affections.

### "Blinks and Jinks, Attorneys-at-Law."

A lively comedy involving the affairs of a farmer and a banker who met by "accident" on a country road. Blinks and Jinks, their respective attorneys, settled their troubles with mutual dissatisfaction and divided their fees.

## A Picture of the Maine Woods

**Edison's Winter Film.**

The Edison Manufacturing Co. have once again demonstrated their ability to produce subjects which just hit off the public taste. They are about to put upon the market a series of novel subjects which introduce scenes from the Maine Woods. During the coldest months of the last winter a party of Edison actors, under the direction of Mr. Oscar C. Apfel, spent a few weeks in the territory bordering upon the Kennebeck River, Maine, making pictures, which, while depicting the various industries of the district, are also life portrayals. The company laboured under almost the worst conditions possible, the snow lay deep upon the ground, and the temperature was far below zero, but, nevertheless, the films taken were of the highest quality. The first to be released is "The Boss of Lumber Camp, No. 4," a romantic melodrama with a lumber camp in the woods as a background. It is essentially a winter time picture, and there are included some exceptionally interesting views of the snowy forest and the lumber-camp village. The story itself is strong and thrilling, and unlike many another picture, loses nothing from the attractiveness of the backgrounds.—*Kinematograph and Lantern Weekly.*

---

". . . I think the films, 'The Daisy Cowboys,' 'The Trials of a Butler,' 'Buckskin Jack, Earl of Glenmore,' 'Stage-struck Lizzie,' and 'John Brown's Heir' are of first-class order, although it is now time we should know what to expect of the Edison players."—*Mr. W. R. Grundy, 21, Janson Street, Carbrook, Sheffield.*

---

Play "The Spanish Cavalier" when you are showing the film of that name. "La Paloma" is also very appropriate.

---

Virginia Myers' "Dream Dances" are a delight.

## Recent Edison Releases.

*A Complete Table from May 1.*

| | | |
|---|---|---|
| May | 1—The Jewels (Dr.) | 1000 |
| | 1—Mother and Daughters (Com.-Dr.) | 1000 |
| | 4—His Secretary (Dr.) | 1000 |
| | 4—The Suburban Wife (Com.) | 1000 |
| | 8—The New Editor (Com.) | 570 |
| | 8—Von Weber's Last Waltz (Dr.) | 425 |
| | 8—Hogan's Alley (Com.) | 1000 |
| | 11—Fifty Mile Ramble through the Thousand Islands (Des.) | 350 |
| | 11—Lucky Dog (Com.) | 500 |
| | 11—The Passing of J. B. Randell & Company (Dr.) | 1000 |
| | 15—U.S. Volunteer Life-Saving Corps, New York City (Des.) | 430 |
| | 15—His Daughter (Dr.) | 1000 |
| | 15—The Little Delicatessen Store (Com.) | 680 |
| | 18—At the Point of the Sword (Dr.) | 1000 |
| | 18—The Lost Kitten (Com.) | 575 |
| | 18—Views of American Cities (Tr.) | 618 |
| | 22—Curing the Office Boy (Com.) | 320 |
| | 22—The Nurse (Dr.) | 1000 |
| | 22—Everything Comes to Him Who "Waits" (Com.) | 650 |
| | 25—My Double, and How He Undid Me (Com.) | 1000 |
| | 25—Tony's Oath of Vengeance (Dr.) | 1000 |
| | 29—Niagara Falls (Des.) | 500 |
| | 29—Children Who Labour (Dr. & Ed.) | 1000 |
| | 29—A Cowboy's Stratagem (Com.) | 620 |
| June | 1—The Yarn of the "Nancy Bell" (Com.) | 970 |
| | 1—New York City Street Cleaning (Des.) | 425 |
| | 5—The Heir Apparent (Dr.) | 1000 |
| | 5—The Baby (Com.) | 1000 |
| | 8—The City of Denver, "The Queen of the Plains" (Scenic) | 575 |
| | 8—The Jam Closet (Com) | 380 |
| | 8—Lost—Three Hours (Com.) | 1000 |
| | 12—One Thousand Miles through the Rockies (Des.) | 350 |
| | 12—Her Polished Family (Com.) | 1000 |
| | 12—The President's Special (Re-Issue) (Dr.) | 950 |
| | 15—For the Commonwealth (Dr.) | 1000 |
| | 15—A Funeral that Flashed in the Pan (Com.) | 1000 |
| | 19—An International Heart-Breaker (Com.) | 700 |
| | 19—The Corsican Brothers (Dr.) | 1000 |
| | 19—The Patent Housekeeper (Com.) | 460 |
| | 22—The Lighthouse Keeper's Daughter (Dr.) | 1000 |
| | 22—Archibald Chubbs and the Widow (Com.) | 1000 |
| | 26—New York Poultry, Pigeon and Pet Stock Association (Ed.) | 540 |
| | 26—The Mine on the Yukon (Dr.) | 1000 |
| | 26—Dr. Brompton-Watts' Age Adjuster (Com.) | 325 |
| | 29—How Motion Pictures are Made and Shown (Des.) | 1000 |
| | 29—Two Knights in a Bar Room (Com.) | 1000 |

THE NEW

## EDISON LOBBY DISPLAY FRAME.

**Of a new, elaborate and distinctive design, these frames are made of dark oak of the finest quality, and contain ten bromide prints of the Edison Photo-Play Artistes, with the name of each player indicated by a white celluloid plate with black lettering permanently ingrained. The artistes are as follows:—**

| | |
|---|---|
| William Wadsworth | Laura Sawyer |
| Charles Seay | Edward O'Connor |
| Mary Fuller | William West |
| Charles Ogle | Miriam Nesbitt |
| Harold M. Shaw | Marc McDermott |

**Size, 3 ft. high by 2 ft. 6 ins. wide. Photographs, 8 ins. by 6 ins.**

## Price 13/6 each frame complete.

PACKED IN CASE FOR SAFE TRANSIT.

**The most attractive of all advertisements for your theatre, because, in addition to brightening up the frontage or foyer, they catch the eye—excite curiosity—insure investigation—elevate it in the eyes of the public.**

## PICTURE POSTCARDS

OF THE

## EDISON PHOTO-PLAY ARTISTES.

**Excellent Silverprint picture postcards of the very highest type of photographic art. Unequalled for quality and value. They are issued in a series of twelve, and the full set comprises:—**

| | |
|---|---|
| Laura Sawyer | Mary Fuller |
| Miriam Nesbitt | Marc McDermott |
| William Wadsworth | Charles Seay |
| Charles Ogle | Edward O'Connor |
| William West | Harold M. Shaw |

Edison Studio, Bedford Park, Bronx, New York

Thomas A. Edison

## Price 6/- per gross.

**Special Price, if ordered at one time in twelve gross lots,**

## 63/- the lot.

**Artistic notice cards announcing that these cards can be obtained at your theatre are supplied with every order, free of charge.**

TRADE MARK

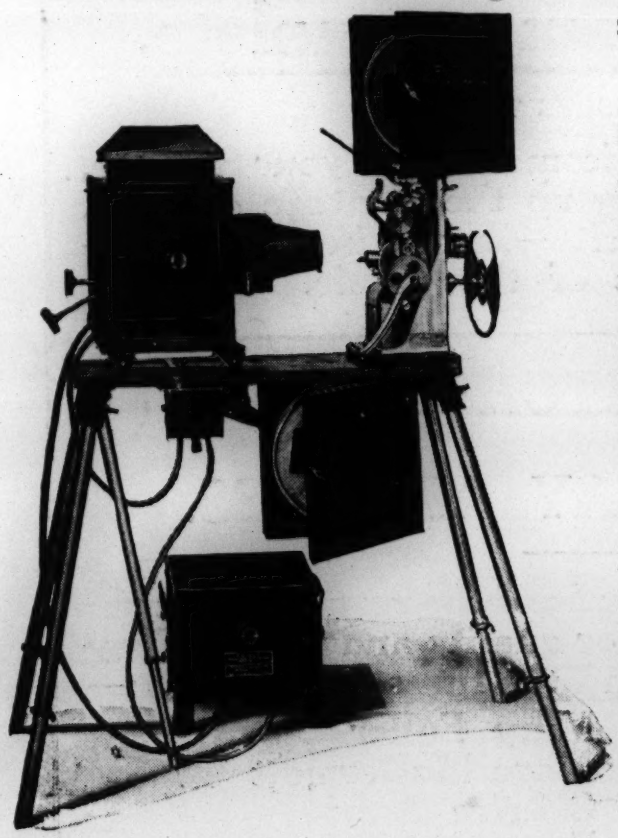
Thomas A Edison

# ALL IN A ROW

If a train runs off its track all the traffic on that line is affected, and a very poor service is the result.

It doesn't matter how good the remaining trains are, the one breakdown upsets them all, making them go round loops and side-tracks.

The Optical Centre of a moving picture outfit is the Main Line Track on which the light of an Arc lamp travels right up to the screen.



To get the greatest amount of light from a given Arc, the Back Condenser must be exactly central with the Arc, the Front Condenser central with the Back, the mask or Framing device must also come into line, and the Projecting Lens must be central with all these other four parts.

If any part is out of line your light on the sheet will suffer.

Don't buy a machine in which the Front Lens and Framing device move to register the picture, as this means you must use more Electric Current or get a poorer light.

# BE WISE

and get an Edison Kinetoscope, the Machine with a FIXED optical Centre.

Write for particulars to :—

**EDISON MANUFACTURING CO., Ltd.,**

**25 Clerkenwell Road, London, E.C.**

Printed and Published by THE EDISON MANUFACTURING CO., LTD., Edison Works, London, N.W.